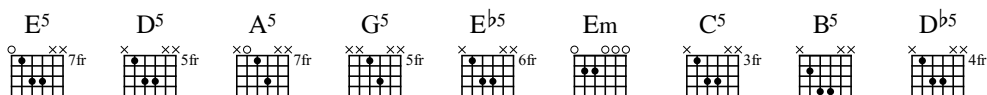


Age Of Reason

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone.

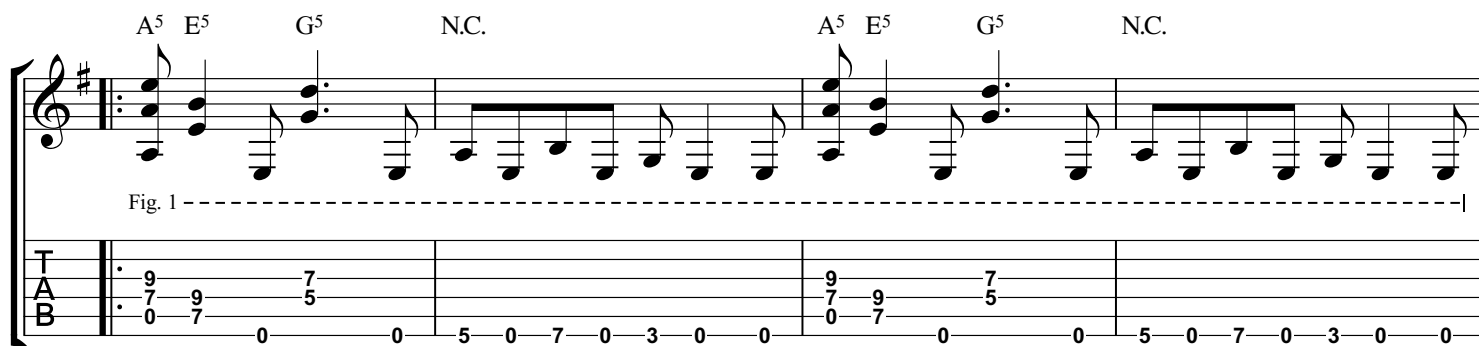
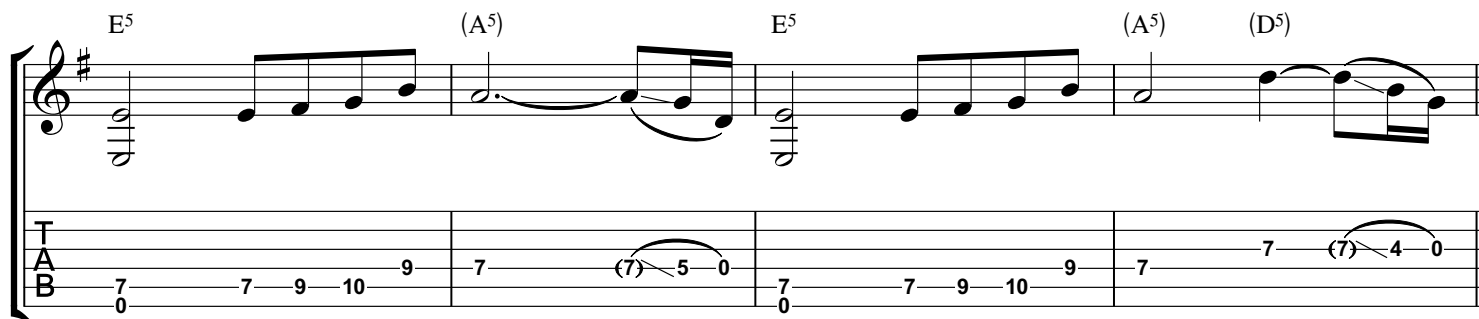
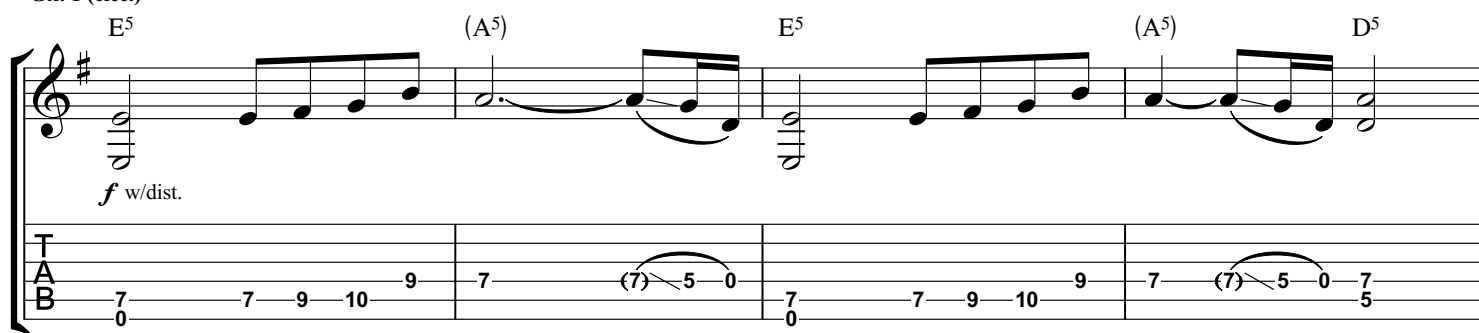
Intro

♩ = 135

Drums N.C.



Gtr. 1 (elec.)



A⁵ E⁵ G⁵ N.C. A⁵ E⁵ G⁵ N.C. E⁵ E^{b5} D⁵

1. Do you hear the
2. My - sti - fy - ing

T 9 7 9 7 5 9 7 9 7 5 9 8 7
A 7 7 7 7 7 7 7 7 7 7 7 6 5
B 0 7 0 0 5 0 7 0 3 0 0 0 7 6 5

Gtr. 1 plays Fig. 1 (x4)

Verse

N.C. A⁵ E⁵ G⁵ N.C. A⁵ E⁵ G⁵

thun - der rag - ing in the sky?__
si - lence talk - ing peace on earth... Pre - mo - ni - tion
We should judge each

N.C. A⁵ E⁵ G⁵ N.C. A⁵ E⁵ G⁵

of__ a shat - tered world that's gon - na die.__ In the age of
o - ther for__ our - selves not what__ we're worth.__ Sus - tain - a - ble ex -

N.C. A⁵ E⁵ G⁵ N.C. A⁵ E⁵ G⁵

rea - son, how do we sur - vive?__ The pro - to - cols of
- tinc - tion, a frac - tured hu - man race.__ A ja - ded re - vo -

N.C. A⁵ E⁵ G⁵ N.C. A⁵ E⁵ G⁵

e - vil ra - vag - ing so ma - ny lives?__
- lu - tion dis - ap - pears with - out__ a trace.__

E⁵ E^{b5} D⁵ E⁵ G⁵ A⁵ E⁵ G⁵ N.C. E⁵ E^{b5} D⁵

So ma - ny lives...
With - out a trace...

T 9 8 7 9 7 9 7 5 9 8 7
A 7 6 5 7 5 7 7 7 7 6 5
B 7 6 5 7 3 0 7 0 0 5 0 7 0 3 0 0 7 6 5

1. 2.

E⁵ G⁵ (E⁵) E⁵ G⁵ (E⁵)

So ma - ny lives... With - out a trace._____ All right, yeah...

w/slide -----| w/slide -----|

TAB TAB TAB

9 7 5 3 9 7 5 3 9 7 5 3

(4) (0) (4) (0) (4) (0)

E⁵ (A⁵) E⁵ D⁵

TAB TAB TAB TAB

7 0 7 9 10 9 7 (7) 5 0 7 0 7 9 10 9 7 (7) 5 0 7 5

E⁵ (A⁵) E⁵ (A⁵) (D⁵)

TAB TAB TAB TAB

7 0 7 9 10 9 7 (7) 5 0 7 0 7 9 10 9 7 (7) 4 0

(C) (Am) (Bm) (G) Bridge

N.C.

mf P.M. -----|

TAB TAB TAB TAB TAB

3 5 7 5 7 9 7 8 0 2 2 2 3 1 3 2

P.M. -----| P.M. -----| P.M. -----|

TAB TAB TAB TAB

0 2 2 2 3 1 2 1 0 2 2 2 3 1 3 2 0 2 2 2 3 1 3 2

Em
Gtr. 2 (elec.) w/clean tone

Al - ways felt that there'd be trou - ble.____

sim.

TAB

0	2	2	2	3	1	3	2	0	2	2	2	3	1	2	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Mass dis - trac - tion hides the truth.____ Pro - zac

TAB

0	2	2	2	3	1	3	2	0	2	2	2	3	1	3	2	0	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

days and sleep - less hours.____ Seeds of change that don't bear

TAB

3	1	3	2	0	2	2	2	3	1	2	1	0	2	2	2	3	1	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C⁵ B⁵ E⁵ E^{b5} D⁵ D^{b5} C⁵ B⁵ E⁵ E^{b5} D⁵ C⁵

fruit.____

f

TAB

5	4	9	8	7	6	5	4	9	8	7	5
5	4	9	8	7	6	5	4	9	8	7	5
3	2	7	6	5	4	3	2	7	6	5	3

♩=158
N.C.

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with strings T, A, and B. The fret numbers are: 2, 3, 2, 3, 4, 3, 2, 3, 2, 2, 3, 3.

Musical notation system 2: Treble clef, key signature of two sharps. The melody continues with eighth and quarter notes. The guitar tablature continues with fret numbers: 2, 3, 2, 3, 4, 3, 2, 3, 2, 2, 3, 3.

Musical notation system 3: Treble clef, key signature of two sharps. Chords B⁵, C⁵ B⁵, and C⁵ are indicated above the staff. The melody includes a vocal line with the lyrics "Oh yeah." and a guitar line. A dashed line labeled "Fig. 2" points to a circled section in the guitar tablature. The guitar tablature fret numbers are: 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 0, 4, 2, 0, 2, 5, 4, 2, 0, 4, 4, 2, 2, 4, 4, 2, 2, 0, 4, 2, 0, 5, 3.

Musical notation system 4: Treble clef, key signature of two sharps. Chords B⁵, C⁵ B⁵, and C⁵ are indicated above the staff. The melody includes a vocal line with the lyrics "3. These times are" and a guitar line. A dashed line labeled "Fig. 2" points to a circled section in the guitar tablature. The guitar tablature fret numbers are: 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 0, 4, 2, 0, 2, 5, 4, 2, 0, 4, 4, 2, 2, 4, 4, 2, 2, 4, 4, 2, 2, 2, 3, 3.

Verse

Gtr. 1 plays Fig. 2 (x2)

Musical notation system 5: Treble clef, key signature of two sharps. Chords B⁵, C⁵ B⁵, and C⁵ are indicated above the staff. The melody includes a vocal line with the lyrics "hea - vy and you're all a - lone. The bat - tle's".

Musical notation system 6: Treble clef, key signature of two sharps. Chords B⁵, C⁵ B⁵, and C⁵ are indicated above the staff. The melody includes a vocal line with the lyrics "o - ver but the war goes on. Po - li - tics, re -".

B⁵ C⁵ B⁵ C⁵

-li - gion, love of mo - ney too. It's what the world was

B⁵ C⁵ B⁵ C⁵

built for but not for me and you. Oh yeah.

N.C.

TAB 2 3 2 3 4 3 2 3 2 2 3 3

rit.

TAB 2 3 2 3 4 3 2 3 2 2 3 3

♩ = 135

E⁵ (A⁵) E⁵ (A⁵) (D⁵) E⁵ 1. (A⁵)

TAB 7 0 7 7 9 10 9 7 (7) 5 0 7 0 7 7 9 10 9 7 7 9 7 0 7 7 9 10 9 7 5 4

(C⁵) 2. (D⁵) (C⁵)

TAB 9 9 12 12 12 12 11 11 9 7 7 7 10 10 10 10 9 9 7 7 5 4 5 5 5 5 7 7 9 9 12 12 14

Solo

E⁵D⁵E⁵C⁵

w/dist.

cont. ad lib. sim.

Gtr. 2

First system of guitar notation for Gtr. 2. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various ornaments and a triplet. Below the staff is a tablature section with three lines labeled T, A, and B. The tablature includes fret numbers (14, 12, 15) and a 'full' instruction with an arrow pointing to a wavy line.

Second system of guitar notation for Gtr. 2. It continues the melodic line from the first system. The tablature section includes fret numbers (14, 12, 10, 9, 7) and a 'full' instruction with an arrow pointing to a wavy line.

Third system of guitar notation for Gtr. 2. It continues the melodic line. The tablature section includes fret numbers (12, 10, 9, 10, 9, 12, 10, 12, 12, 10, 12, 12, 13, 14, 14, 12, 14, 15, 13, 15, 12, 14) and a 'full' instruction with an arrow pointing to a wavy line.

Fourth system of guitar notation for Gtr. 2. It continues the melodic line. The tablature section includes fret numbers (15, 14, 12, 15, 12, 14, 12, 12, 15, 17, 17, 17, 15, 17, 17, 17, 15, 17, 17, 17, 15, 17) and a 'full' instruction with an arrow pointing to a wavy line.

Fifth system of guitar notation for Gtr. 2. It continues the melodic line. The tablature section includes fret numbers (20, 12, 15, 12, 15, 12, 15, 12, 12, 14, 12, 14, 12, 14, 12, 15, 15, 12, 15, 12, 15, 12, 15, 12) and a 'full' instruction with an arrow pointing to a wavy line.

[illegible]

The musical notation for the guitar solo in "Sweet Home Alabama" is shown. The top staff is a treble clef with a key signature of one sharp (F#). The solo begins with an E5 power chord, indicated by a bracket and the label "E5". The melody consists of eighth and quarter notes, with a triplet of eighth notes marked "3". The solo ends with a D5 power chord, indicated by a bracket and the label "D5". The bottom staff is a tablature (TAB) with fret numbers 12, (12), (7), 14, 12, 14, 12, 0, 0, 15, 15, 12, 15, 12, 15, 14, 12. Arrows indicate a half-step bend (1/2) on the 14th fret and full bends (full) on the 15th fret.

The musical notation for the guitar solo in "Sweet Home Alabama" is presented in two systems. The first system is for the E⁵ chord, and the second system is for the C⁵ chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is written in a single staff, with a capo on the 4th fret. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as guitar-specific notation like bends and vibrato. The solo is divided into two measures, each with a capo change. The first measure is for the E⁵ chord, and the second measure is for the C⁵ chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is written in a single staff, with a capo on the 4th fret. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as guitar-specific notation like bends and vibrato. The solo is divided into two measures, each with a capo change. The first measure is for the E⁵ chord, and the second measure is for the C⁵ chord.

The image displays a musical score for the song "The Wind" by The Beatles. The top staff is a standard musical notation for guitar, showing a melody in the key of D major (one sharp). It begins with a C5 note, followed by a triplet of eighth notes, and continues with various rhythmic patterns including eighth and sixteenth notes, some beamed together. The bottom staff is a fretboard diagram (TAB) corresponding to the guitar melody. It uses numbers 12, 13, 14, and 15 to indicate fret positions. The diagram includes slurs for phrases and arrows indicating bends of 1/4, 1/2, and 1/2 steps. The TAB is organized into two systems, each with a vertical label "TAB" on the left.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with chords E5, D5, E5, C5, and E5, and a bass line with fret numbers. The guitar part includes a double bar line and a repeat sign. The bass line includes a double bar line and a repeat sign. The score is for a single system.

1. 2.

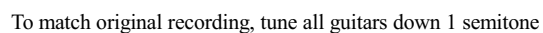
D⁵ G⁵ C⁵ C⁵ N.C.

T
A
B

9 7 7 7 7 5 0 5 5 5 9 9 9 12 12 11 11 5 5 3 7 7 7 10 10 9 9 3 0

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Intro = 136

Gtr. 1 (elec.)

N.C.

Verse

G⁵A⁵

Em

G5

A⁵

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Gr. 1 plays Fig. 1 (x4)

Em G⁵ A⁵ Em G⁵ A⁵

grave - yard, a - dopt - ed by sin, I cul - ti - vate
com - ing when all life will end, with dooms-day ap -

Em G⁵ A⁵ Em G⁵ A⁵

e - vil that's liv - ing with - in. A preach - er tried
- proach - ing to hell we'll des - cend. Re - li - gion won't

Em G⁵ A⁵ Em G⁵ A⁵

sav - ing my black da - maged soul, pos - sessed by a
save me, the da - mage is done. The fu - ture has

Em G⁵ A⁵ Em G⁵ A⁵

de - mon that had full con - trol.
end - ed be - fore it's be - gun.

N.C.

f

TAB 0 5/7 5 7/10 7 5/7 5 3 0 5/7 5 7/10 7 12/14 12 10 0 5/7 5 7/10

TAB 14 12/14 12 9/12 14 12/14 12 10 12 12/14 12 9/12 14 14/16 14 12 14 12/14 12 9/12

1.

2.

TAB 7 5/7 5 3 0 5/7 5 7/10 7 12/14 12 10 7 12/14 12 10

TAB 14 12/14 12 10 12 12/14 12 9/12 14 14/16 14 12 14 14/16 14 12

Bridge

Swung

Am

Death's hand and the cra - zy, I can't stand the light of day.

Watch-ing all the vic - tims on their knees as they pray. God of the al-might - y ne-ver

ans-wers their call. Sa - tan is just wait - ing for the right-eous to fall to

Straight

N.C.

him. (1st) only

Solo 1

The image shows a musical score for a guitar solo. The top staff is a standard musical notation in G major (one sharp) and 4/4 time. The bottom staff is a guitar tablature with fret numbers and dynamic markings. The solo is divided into two measures by a double bar line. The first measure of the solo contains several phrases, including a full note, a half note, and a quarter note. The second measure continues the solo with a full note, a half note, and a quarter note. The tablature includes fret numbers such as 15, 12, 14, 12, 14, 15, 14, 12, 14, 12, (12), 7, 9, 7, 7, 9, 7, 9, (9), 0, 8, 7, 5, 7. Dynamic markings include 'full' and '1/2'.

[illegible][illegible]

The musical score for 'The Wind' by The Beatles is presented in a standard musical notation format. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score includes a guitar part with triplets and a bass line with fret numbers (15, 12, 14, 12, 15). The guitar part consists of a series of eighth notes, with the first four measures each containing a triplet of eighth notes. The bass line is written in a simplified notation, with fret numbers indicating the position of the fingers on the fretboard. The first four measures of the bass line are: 15-12-14-12, 15-12-14-12, 15-12-14-12, and 15-12-14-12. The fifth measure is 12. The sixth measure is 15. The seventh measure is 14. The eighth measure is 12-14-15. The ninth measure is 12-15-14-12-15-17. The tenth measure is 17. The score ends with a double bar line.

Verse

Gtr. 1 plays Fig. 2 (x4)

Solo 2

N.C.

First system of musical notation for Solo 2, N.C. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below it includes fret numbers 12, 14, and 15, with some notes grouped by a '1/4' bracket and others marked 'full'.

Second system of musical notation for Solo 2, N.C. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below it includes fret numbers 12, 14, 15, and 17, with some notes grouped by a '1/4' bracket and others marked 'full'.

Third system of musical notation for Solo 2, N.C. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below it includes fret numbers 12, 14, 15, and 17, with some notes grouped by a '1/4' bracket and others marked 'full'.

Fourth system of musical notation for Solo 2, N.C. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below it includes fret numbers 12, 14, 15, and 17, with some notes grouped by a '1/4' bracket and others marked 'full'.

Fifth system of musical notation for Solo 2, N.C. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below it includes fret numbers 12, 14, 15, and 17, with some notes grouped by a '1/4' bracket and others marked 'full'.

♩ = ♩ Swung
N.C.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff labeled 'TAB' for guitar, and a bottom staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The top staff contains a melodic line with triplets and slurs. The middle staff contains a guitar tablature line with fret numbers (0, 5, 7, 12, 14) and slurs. The bottom staff contains a bass line with triplets and slurs.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff labeled 'TAB' for guitar, and a bottom staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The top staff contains a melodic line with triplets and slurs. The middle staff contains a guitar tablature line with fret numbers (5, 7, 9, 12, 14) and slurs. The bottom staff contains a bass line with triplets and slurs. An annotation 'full' with an arrow points to a specific fret in the middle staff.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff labeled 'TAB' for guitar, and a bottom staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The top staff contains a melodic line with triplets and slurs, ending with a double bar line and a repeat sign. The middle staff contains a guitar tablature line with fret numbers (0, 5, 7, 9, 12, 14) and slurs. The bottom staff contains a bass line with triplets and slurs, ending with a double bar line and a repeat sign. An annotation 'full' with an arrow points to a specific fret in the middle staff.

[illegible][illegible]

The musical score is written for guitar. The treble staff is in the key of D major (one sharp, F#) and the bass staff is in the key of D major (one sharp, F#). The treble staff contains a melody with triplets and a final triplet marked 'full'. The bass staff contains a bass line with fret numbers and a final triplet marked 'full'.

[illegible]

5 6 6 6 3 P.H. -

full 1/2 full

TAB 15-12-14 12-15-12-15-12-14 14-12-14-12 14-12-12-14-12 14-12 14-12-12 14-12-12-13-14 12-13-14 12-14-12-15

3 3 3 3 3 3 3

2 full

TAB 15 12-14-12-15 15 15-12-15 15-14-12-14-12 14 14-12 14-12 14-12 14-12 14-12 14-12-12

3 5 5 5 5

TAB 10-12-12-10-12-10 14-14 12-10-12-10-12-10-12-10-12-10-12-10-12-10-12-10-12-10-12-10

5 5 5 3 3 3

full full full full

TAB 14-12-14-12-14 12-14-12-14-12-14-12-14 12-14 12-15-12-15 15 12-15 15 15 12-15-12

3 3 3 3 3 3 3 3

full

TAB 15 12 15-12-15 12-15-12 15 12-15-12 15 12-15-12 15 12-15-12 15 12-15-12 15 12-15-12 12-15-12 15 15-12

The musical notation shows two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes grouped by slurs. Below the first three measures are the numbers 5, 5, and 5 respectively. Below the next three measures are the numbers 6 and 6. The bottom staff is a bass clef labeled TAB. It contains fret numbers (12, 15, 14, 15) and slur markings corresponding to the notes above. There are also arrows pointing up from the 14th fret in the third measure of the second system, each labeled "full".

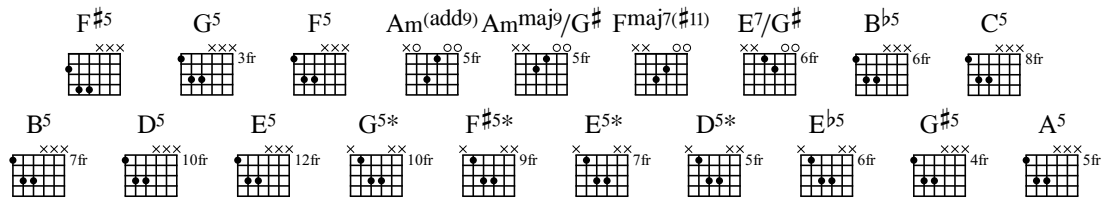
[illegible]

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom), both with standard notation and tablature. The guitar part is in G major (one sharp) and features a G5 chord. The bass part is in the same key and includes a "full" instruction for a double bass note. The score is presented in a clean, professional layout with clear notation and tablature.

The musical score for 'Guitar' by The Beatles is presented in a three-staff format. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melody with various rhythmic values, including eighth and sixteenth notes, and rests. The middle staff is a guitar tablature staff, labeled 'TAB' on the left. It shows fret numbers (0, 5, 7, 9) and fingerings (1, 2, 3, 4, 5) for the guitar. The bottom staff is a bass staff, labeled 'TAB' on the left, showing fret numbers (12, 14, 10) and fingerings (1, 2, 3, 4, 5) for the bass. The score is divided into measures by vertical bar lines. The overall style is a clean, black-and-white musical notation.

Dear Father

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone

Intro

♩ = 139

Gtr. 1
(elec.)

N.C.

Bb5

F#5

G5

First system of the Intro. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The guitar part is indicated by a dashed line with 'P.M. w/dist.' and a wavy line. The bass staff shows the fret numbers: 0, 0, 0, 3, 0, 9, 6, 0, 5, 0, 3, 0, 4, 5.

N.C.

Bb5

G5

F#5

G5

F#5

Second system of the Intro. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The guitar part is indicated by a dashed line with 'P.M.' and a wavy line. The bass staff shows the fret numbers: 0, 0, 0, 3, 0, 6, 0, 5, 0, 3, 0, 5, 4, 2, 0, 5, 0, 3, 0, 5, 4, 2.



Verse

N.C.

G5 N.C.

F#5 N.C.

F5

F#5 G5

1. A child-hood in - no - cence was drowned in your tears.
2. You preyed up - on my flesh then prayed for my soul.
3. Your mo - les - ta - tions of the cross you de - filed,

Third system of the Intro. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The guitar part is indicated by a dashed line with 'P.M.' and a wavy line. The bass staff shows the fret numbers: 0, 0, 3, 5, 6, 0, 3, 5, 0, 0, 0, 3, 0, 0, 0, 4, 2, 0, 0, 0, 3, 1, 0, 4, 5, 2, 3.

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

The de - mons that you fought are feed - ing your fears._____
 Be - lief be - trayed by lust, the faith that you stole._____
 a man once ho - ly now des - pised and re - viled._____

1/4 P.M. -----

TAB 0 0 3 5 6 0 3 5 0 0 0 5 0 0 0 4 2 0 0 0 3 1 0 4 5 2 3

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

The poi - soned se - crets of your life stand re - vealed._____
 In - doc - tri - na - tion by a twis - ted de - sire,_____
 You took pos - ses - sion while con - fes - sing my sins._____

1/4 P.M. -----

TAB 0 0 3 5 6 0 3 5 0 0 0 5 0 0 0 4 2 0 0 0 3 1 0 4 5 2 3

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

The truth des - troys you, it's no lon - ger con - cealed._____
 the ca - te - chi - sm of an e - vil mes - si - ah._____
 and now you have to face what - e - ver death brings,_____ yeah.

1/4 P.M. -----

TAB 0 0 3 5 6 0 3 5 0 0 0 5 0 0 0 4 2 0 0 0 3 1 0 4 5 2 3

Chorus

Am(add9) Ammaj9/G#

(*) Dear Fa - ther for - sa - ken,
 Dear Fa - ther for - give me,

let ring...

TAB

0 7 5 0 0 5 7 6 5 0 0 0 5 6

Am(add9) Fmaj7(#11)

you knew what you were do - ing.
 I know just what I'm do - ing.

TAB

0 7 5 0 0 5 7 3 2 0 0 0 2 3

Am(add9) E7/G#

In si - lence your vi - o - lence
 In si - lence this vi - o - lence

TAB

0 7 5 0 0 5 7 6 7 0 0 0 7 6

Am(add9) Fmaj7(#11)

has left my life in ru - in. Yeah,
 will leave your life in ru - in. Yeah,

TAB

0 7 5 0 0 5 7 3 2 0 0 0 2 3

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵ N.C. G⁵ N.C.

w/P.M.

TAB

0 0 0 5 0 0 0 4 0 0 0 3 0 4 5 0 0 0 5 0 0 0

To Coda ◊

F^{#5} N.C. F⁵ F^{#5} G⁵ N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

in ru - in, yeah. _____
in ru - in, yeah. _____

TAB

4 0 0 0 3 0 4 5 0 0 0 5 0 0 0 4 0 0 0 3 0 4 5

1. 2.

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵ F^{#5} N.C. F⁵ F^{#5} G⁵

TAB

0 0 0 5 0 0 0 4 0 0 0 3 0 4 5 0 0 0 3 0 4 5

N.C. (E⁵) B^{b5} N.C. (E⁵) B^{b5} C⁵ B⁵

ff open out

TAB

0 12 14 8 0 12 14 8 7 10 9 7

C⁵ E⁵ D⁵ G^{5*} F^{#5*} E^{5*} D^{5*}

TAB 10 8 10 14 12 10 12 10 12 10 12 11 9 7 5

N.C. E^{b5} N.C. C⁵

TAB 12 15 12 15 8 6 12 15 12 15 10 8

N.C. E^{b5} N.C. B^{b5}

TAB 12 15 12 15 8 6 12 15 12 15 8 6

Bridge N.C. E^{5*} E^{b5} N.C. E^{5*} C⁵

Preach - er of the o - cra - cy
Un - der a false sanc - ti - ty,

TAB 9 7 8 6 9 7 10 8

sim.

2.

F#5

G#5

What you gon - na tell them when they ask you? Well then is

TAB

4 4 4 4 4
2 2 2 2 2

4 2 4 2 0

6 6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4 4

6 6 6 6 6
4 4 4 4 4

6 4 6 4
7 6

[illegible]

— you seek re - demp-tion for all the lives that you've torn a - part. —

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵ N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

f w/P.M.

T
A
B

0 0 0 3 0 0 0 4 2 0 0 0 3 1 0 4 2 3 0 0 0 3 0 0 0 4 2 0 0 0 3 1 0 4 2 3

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵ N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

⊕ Coda

N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵ N.C. G⁵ N.C. F^{#5} N.C. F⁵ F^{#5} G⁵

yeah,____ yeah,____ yeah.____ In ru - in,

N.C. (E⁵) B^{b5} N.C. (E⁵) B^{b5} C⁵ B⁵

yeah.____
(1^o) only

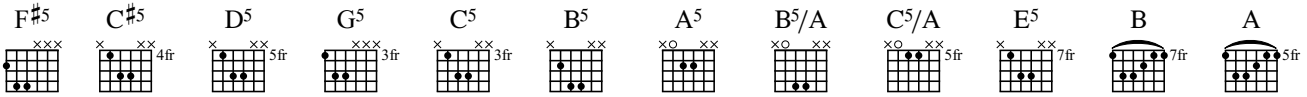
ff

N.C. (E⁵) B^{b5} N.C. (E⁵) B^{b5} C⁵ B⁵ B^{b5} C⁵ B⁵

1. 2.

End Of The Beginning

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune guitars down 1 semitone

Gtr. 1
(elec.) $\text{♩} = 88$

Play 4 times

Chords: F#5 C#5 D5 G5 F#5 C#5 C5 G5

f w/dist.

Chords: F#5 C#5 D5 G5 F#5 C#5 C5 G5

mp

Chords: F#5 C#5 D5 G5 F#5 C#5 C5 G5

Is this the end of the be - gin - ning
Los - ing con - trol or are you win - ning?

Chords: F#5 C#5 D5 G5 F#5 C#5 C5 G5

or the be - gin - ning of the end?
Is your life real or just pre - tend?

1. C5 G5 2. C5 G5

F#5 C#5 D5 G5 F#5 C#5 C5 G5 F#5 C#5

Re - a - ni - ma - tion of the se - quence re - winds the
To find the source of the so - lu - tion the sy - stem

f

TAB

4 6 7 5 4 6 5 4 6

2 4 5 3 2 4 3 2 4

1. 2.

D5 G5 F#5 C#5 C5 G5 C5 G5 F#5

fu - ture to the past.
has to be re - cast.

TAB

7 5 4 6 5 5 5 5 4

5 3 2 4 3 3 3 3 2

♩ = 110 ♩ = $\frac{3}{4}$

(F#5)

3 3 3 3

P.M. -----| P.M. -| P.M. -----|

TAB

2 2 4 2 5 2 4 2 5 2 4 2 4 3 2 0 2 0

B5 C5 B5 (A5)

3 3 3 3

P.M. ----| P.M. -| P.M. -----|

TAB

2 2 4 2 5 2 4 2 5 2 4 2 4 5 4 2 0 2 0

(F#5)

Re - lease your mind.
De - lete or save

3 3 3 3

P.M. *sim.*

TAB: 2 2 4 2 5 2 4 2 5 2 4 2 4 3 2 0 2 0

B⁵ C⁵ B⁵ (A⁵) (F#5)

Fast the for - ward to the se - crets of your code.
the u - nits that make you an en - ti - ty.

3 3 3 3 3 3

TAB: 2 2 4 2 5 2 4 2 5 2 4 2 4 5 4 2 0 2 0 2 2 4 2 5 2 4 2 5

B⁵ C⁵ B⁵ (A⁵)

Your life's on o - ver - load.
That's your i - den - ti - ty.

3 3 3 3 3 3

TAB: 2 4 2 4 3 2 0 2 0 2 2 4 2 5 2 4 2 5 2 4 2 4 5 4 2 0 2 0

A⁵ B⁵/A C⁵/A B⁵/A

If you don't know,

3 3 3 3

P.M. -----

TAB: 2 2 4 4 5 5 4 4 0 0 0 0 0 0 0 0 0 0

Chords: A⁵ B⁵/A C⁵/A B⁵/A A⁵ B⁵/A

Lyrics: which way to go you may feel lost and con - fused...

P.M. *sim.*

TAB: 2 2 4 4 5 5 4 4 2 2 4 4 0 0 0 0 0 0 0 0

Chords: C⁵/A B⁵/A A⁵ B⁵/A C⁵/A B⁵/A

Lyrics: A se - cond chance your time to

TAB: 5 5 4 4 2 2 4 4 5 5 4 4 0 0 0 0 0 0 0 0

Chords: B⁵ G⁵ C[#]5 D⁵ C[#]5 B⁵

Lyrics: lose.

TAB: 4 0 5 6 7 6 0 4 2 0 0 0

Chords: G⁵ C[#]5 D⁵ E⁵ B⁵

TAB: 4 0 5 6 7 9 0 4 2 0 0 0

B⁵ G⁵ C^{#5} D⁵ C^{#5} B⁵

Re - ge - ne - ra - tion of your cy - ber so - nic soul, _____
 Rise up re - sist and be the mas - ter of your fate.

TAB: 4 2 0 5 3 6 4 7 5 6 4 0 4 2 2 0 0 0

1. 2. G⁵ C^{#5} D⁵ E⁵ B⁵ B⁵ G⁵ A⁵

trans - formed in time and space be - yond con - trol. _____
 Don't look back, live for to - day, to - mor - row is too late. _____

TAB: 4 2 0 5 3 6 4 7 5 9 7 0 4 2 2 0 0 0 4 2 5 3 7 5

(F^{#5})

P.M. -----| P.M. -| P.M. -----|

TAB: 2 2 4 2 5 2 4 2 5 2 4 2 4 3 2 0 2 0

B⁵ C⁵ B⁵ (A⁵)

P.M. -----| P.M. -| P.M. -----|

TAB: 2 2 4 2 5 2 4 2 5 2 4 2 4 5 4 2 0 2 0

3 C⁵ F^{#5} Straight 16ths

3 3 6 3

14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

TAB

C⁵ F^{#5} C⁵

3 3

14 17 14 17 14 17 14 16 16 16 16 16 16 16 16

full 1/2 full full full full full hold bend ----

TAB

Straight 8ths B A E⁵ C⁵ D⁵

-4

Gtr. 1 plays Fig. 1 (x2)

1 1/2 full

(16) 9 7 9 9 7 9

TAB

B A E⁵ C⁵ D⁵

full full 1/4

9 10 10 7 10 10 7 9 7 9 7 7

TAB

B A E⁵ C⁵ D⁵ B

You don't want to be a ro - bot ghost. oc - cu -
 A - na - lysed and cloned re - lent - less - ly, syn - the -

Gtr. 2 (1^o only)

Gtr. 1

Fig. 1 ----- 4

TAB

9	8	9	6	7	9	9	5	5	5	5	5	7	8	9
7	9	9	5	7	7	9	9	3	3	3	3	3	5	0

1. 2.

A E⁵ C⁵ D⁵ E⁵ C⁵ D⁵

-pied in - side a hu - man host. set you free. Al - right, -
 -sized un - til they

TAB

6	7	9	9	5	5	5	5	5	7	9	9	5	5	5	5	7	0
5	7	7	9	9	3	3	3	3	3	5	0	7	9	9	3	3	3

B A E⁵ C⁵ D⁵

o - kay, al - right, till they set you free.

TAB

8	9	6	7	9	9	5	5	5	5	5	7	0
7	9	9	5	7	7	9	9	3	3	3	3	5

B A E⁵ C⁵ D⁵

Al - right, o - kay, till they set you free.

TAB

8	9	6	7	9	9	5	5	5	5	5	7	0
7	9	9	5	7	7	9	9	3	3	3	3	5

B A E⁵ C⁵ D⁵

Gtr. 2

Gtr. 1 plays Fig. 1 (x6)

full full

3 3

7 9 7 9 7 9 9 7 9 9 7 6 7 9 6 7 9 9 8 7 5 7 8

B A E⁵

Free.

3 3

1/4 full full 1/2

7 5 7 5 7 9 7 9 7 9 9 9 9 7 10 7 10 7 9

C⁵ D⁵ B A

Free.

3 6 3

1/2 1/2 1/2

7 10 9 7 9 7 6 7 9 7 9 7 8 9 9 7 9 7

E⁵ C⁵ D⁵ B A

I'm free.

3 3

1/2 1/2 full full

9 9 9 7 10 10 10 7 10 9 7 9 7 9 7 8 9 9 9 7 9 8 7

E⁵ C⁵ D⁵ B

Be free.

A E⁵ C⁵ D⁵

B A

E⁵ C⁵ D⁵

I don't wan - na

B A E⁵ C⁵ D⁵

see you. Yeah, yeah, yeah, yeah. I don't wan - na

1/2 full 1/4 1/4

TAB 9 6 4 7 9 7 9 9 7 9

B A E⁵ C⁵ D⁵

see you. Yeah, yeah, yeah, yeah.

1/2 full

TAB 7 6 4 7 9 7 9 5 5 5 5 5 7 3 3 3 3 3 5 0

Gtrs. 1+2 1-3.

B A E⁵ C⁵ D⁵

let ring...

TAB 7 9 8 9 5 7 7 7 9 9 5 5 5 5 5 7 3 3 3 3 3 5 0

4.

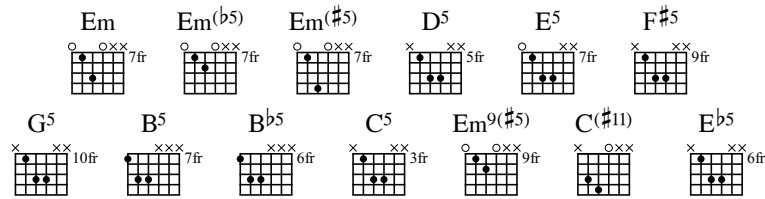
C⁵ D⁵ B

TAB 5 5 5 5 5 7 8 9 9 9 9 7



God Is Dead?

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone

Intro

$\text{♩} = 122$

Gtr. 1
(elec.)

Em Em(b5) (F# bass) Em Em(b5) (Bb bass)

mp let ring...
w/clean tone

Em Em(b5) (F# bass) Em(#5) (C bass) Em(b5) (F# bass)

Gtr. 1+2 (elec.)

D5 E5 D5 E5 F#5 G5 D5 E5

f w/dist.

1. D5 E5 F#5 G5 D5 2. D5 E5 B5 Bb5 G5

Gtr. 2 E^5 Em $Em^{(b5)}$

Gtr. 1 Fig. 1 *mf*

Verse

Gtr. 1 plays Fig. 1 (x8)

Em $Em^{(b5)}$ Em $Em^{(b5)}$ Em
(F# bass) (F# bass)

1. Lost in the dark - ness, I fade from the light.
Blood on my cons - cience and mur - der in mind.

$Em^{(b5)}$ Em $Em^{(b5)}$ Em $Em^{(b5)}$ Em
(F# bass) (F# bass) (F# bass)

Faith of my fa - ther, my bro - ther, my ma - ker and sa - viour.
Out of the gloom I rise up from my tomb in - to im - pen - ding doom.

$Em^{(b5)}$ Em $Em^{(b5)}$ Em $Em^{(b5)}$
(F# bass) (F# bass) (F# bass)

Help me make it through the night.
Now my bo - dy is my shrine.

Chorus

C^5 B^5 G^5 $F^{\#5}$ (E^5)

The blood runs free, the rain turns red. Give me the wine, you keep the bread.

Gtrs. 1+2

f w/dist.

C⁵ B⁵

The voi-ces e-cho in my head. Is God a-live_

TAB
6 0 6 7 | 0 0 7 6 5 7 | 6 0 6 5 | 5 5 5 5 5 5 | 4 4 2 0

G⁵ F^{#5} (E⁵)

or is God dead? Is God dead?

TAB
5 4 | 0 0 7 6 5 7 | 6 0 6 7 | 0 0 7 6 5 7 | 6 0 6 5

Gtr. 1 Em Em^(b5) (F[#] bass) Em Em^(b5) (F[#] bass)

Gtr. 2 *mf* w/clean tone

TAB
0 7 9 0 | 0 7 8 0 | 0 7 9 0 | 0 7 8 0

Verse Em Em^(b5) (F[#] bass) Em Em^(b5) (F[#] bass)

2. Ri-vers of e - vil Ash-es to ash - es, run through dy - ing land... you can not ex-hume a

TAB
0 7 9 0 | 0 7 8 0 | 0 7 9 0 | 0 7 8 0

Em Em⁹(#5) (F# bass) Em Em^(b5) (F# bass)

soul. _____

TAB 0 7 7 0 7 9 10 9 0 7 7 0 7 8 0

Em Em^(b5) (F# bass) Em Em^(b5) (F# bass)

Swim-ming in sor - row, they kill, steal and bor - row. There is no to - mor - row. For the sin-ners will be
Who do you trust when cor - rup - tion and lust, creed of all the un - just leaves you emp - ty and un -

TAB 0 7 9 0 0 7 8 0 0 7 9 0 0 7 8 0

Em Em⁹(#5) (F# bass) Em Em^(b5) (F# bass) Em^(b5) (F# bass)

1. 2.

damned. _____
- whole? _____

Gtrs. 1+2
f w/dist.

TAB 0 7 7 0 7 9 10 9 0 7 7 0 7 8 0 7 8 7 (7)

Bridge

C(#11) C⁵ D⁵ C(#11)

When will this night-mare be o - ver? Tell me. When can I

TAB 3 4 0 4 5 5 5 0 0 7 5 5 5 7 5 5 7 0 0 4 5 4 0 3 4 0 4

C⁵ D⁵ C^(#11) C⁵

emp - ty my head? ____ Will some - one tell me the ans -

T
A
B

5 5 5 0 0 7 5 5 7 5 5 5 7 0 0 4 5 4 0 3 4 0 4 5 5 5 0 0

D⁵ E⁵ G⁵ E⁵ E^{b5} E⁵ G⁵

- wer, is God real - ly dead? ____ Is

T
A
B

7 7 7 5 5 5 9 9 9 12 9 9 9 12 9 9 9 8 9 9 9 12 9 9 9 12 9 9 9 12 7 7 7 10 0 0 0

E⁵ E^{b5} E⁵ G⁵ E⁵ E^{b5} E⁵ G⁵ E⁵ E^{b5}

God real - ly dead? ____ To

Fig. 2 -----|

T
A
B

9 9 9 8 9 9 9 12 9 9 9 8 9 9 9 12 9 9 9 8 9 9 9 12 9 9 9 8 9 9 9 12 7 7 7 10 0 0 0

Middle 8

Gtrs. 1+2 play Fig. 2 (x7)

E⁵ G⁵ E⁵ E^{b5} E⁵ G⁵ E⁵ E^{b5}

safe - guard my phi - lo - so - phy ____ un - til my dy - ing breath. ____ I
em - pa - thize with e - ne - mies ____ un - til the time is right. ____ With

1.

E⁵ G⁵ E⁵ E^{b5} E⁵ G⁵ E⁵ E^{b5}

trans - fer from re - a - li - ty ____ in - to a liv - ing death. ____ I
God and Sa - tan at my side, ____ from

2.



Chorus

E⁵G⁵E⁵E^{b5}C⁵B⁵

dark-ness will come light.

I watch the rain as it turns red. Give me more
 (*) But still the voices in my head are telling me

G⁵F^{#5}(E⁵)

wine, I don't need bread.
 that God is dead.

C⁵B⁵G⁵F^{#5}

These riddles that live in my head. I don't believe that God is
 The blood pours down, the rain turns red. I don't believe that God is

(E⁵)

To Coda

dead... God is dead...
 dead... God is dead...

D⁵ E⁵ D⁵ E⁵ F^{#5} G⁵ D⁵ E⁵

TAB: 7 5 9 7 7 5 9 11 9 12 10 7 5 9 7

1. D⁵ E⁵ F^{#5} G⁵ D⁵ 2. D⁵ E⁵ B⁵ B^{b5} G⁵

TAB: 7 5 9 7 11 9 12 10 7 5 7 5 9 7 9 7 8 6 5 3

N.C. 1.

TAB: 0 0 7 5 7 5 5 7 5 7 5 7 6 5 0 3 5 0 0 7 5 7 5 7 5 7 5 7 6 5 0 3 5 0

2. No - where to run, word no - where to hide... what the good book said?_

TAB: 5 7 6 5 0 3 5 0 0 0 5 0 0 3 0 0 5 0 0 0 7 1

E⁵ G⁵ E⁵ G⁵ E⁵ G⁵ E⁵ B^{b5} E⁵ G⁵ E⁵ G⁵ E⁵

Won - de - ring if we will meet a - gain_ Or is it just a ho - ly fai - ry - tale_

TAB: 0 0 5 0 0 5 0 0 5 0 0 8 0 0 0 5 0 0 5 0

1.

G⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ G⁵ E⁵ B^{b5}

on the o - ther side. Do you be - lieve a
and God is dead?

TAB: 0 5 3 0 0 7 5 1 0 0 5 3 0 0 5 3 0 0 5 3 0 0 8 0 6

2.

G⁵ E⁵ B^{b5} N.C.

God is dead. God is

TAB: 0 5 3 0 0 8 6 0 0 0 7 5 7 5 7 5 7 5 7 6 5 0 3 5 0

dead. God is dead.

TAB: 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

God is dead. Right.

TAB: 5 7 6 5 0 3 5 0 0 7 5 7 5 7 5 7 5 7 6 5 0 3 5 0

1. 2.

Gtr. 1 E⁵ F^{#5} G⁵ A⁵ D⁵ E⁵ E⁵ Gtr. 2

Fig. 3 ----- cont. sim.

TAB

7 9 9 7 9 11 12 9 10 12 14 10 12 7 5 7 9 7 9 7 9

Guitar solo

F^{#5} G⁵ A⁵ D⁵ E⁵ F^{#5} G⁵

Gtr. 1 plays Fig. 3 (x2)

full full full full full full full

TAB

7 8 10 7 10 10 10 8 10 8 9 9 10 10 10 10 10 10 10 8

A⁵ D⁵ E⁵ N.C.

full

TAB

10 10 10 8 7 8 7 7 9 7 8 9 0 0 7 5 7 5 7 5 7 5 7 6 5 0 3 5 0

1. 2. D.S. al Coda

TAB

0 7 5 7 5 7 5 7 5 7 6 5 0 3 5 0 5 7 6 5 0 3 5 0

⦿ Coda

N.C. B^{b5} A⁵

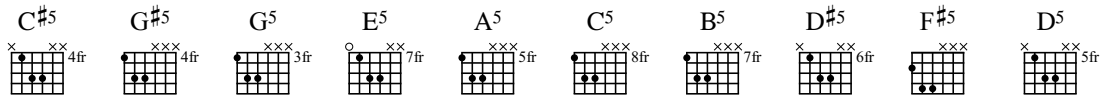
God is dead. God is dead.

TAB

6 0 6 5 0 0 7 6 5 7 6 0 6 7 0 0 7 6 5 7 6 0 6 5

Live Forever

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone.

Intro

Gtr. 1 (elec.) ♩ = 126

C#5 G#5 G5 E5 A5 C5 C#5 C5 B5 A5 G#5 C#5 G#5 G5 E5

f w/dist.

N.C. (lie.) (2nd only)

A5

N.C.

C5 B5 A5 G5 E5 N.C.

A5

Fig. 1

N.C.

3 3

C⁵ B⁵ A⁵ G⁵ E⁵

Fig. 2

TAB

2 2 0 1 2 2 0 1 2 5 3 4 2 0 5 3 0

Verse

Gtr. 1 plays Fig. 1 (x3)

N.C.

A⁵ N.C.

A⁵

1. Just _____ be - fore you _____ die _____ they

2. Days _____ pass by too _____ soon, _____

N.C.

A⁵ N.C.

C⁵ B⁵ A⁵ G⁵ E⁵

say you'll see your life go flash - ing by. _____

wait - ing for the ri - sing of the moon. _____

Gtr. 1 plays Fig. 1 (x3)

N.C.

A⁵ N.C.

A⁵

Cold _____ dark end - less _____ night, _____ to

No _____ es - cape from _____ here, _____

N.C.

A⁵ N.C.

C⁵ F^{#5}

burn in hell _____ or bathe in hea - ven's light. _____

fac - ing death but is _____ your cons - cience clear. _____

3 3

TAB

2 2 0 1 2 2 0 1 5 3 4 2

Chorus

Straight

B⁵ F^{#5} G⁵ D⁵ B⁵ D⁵ C^{#5}

Well, I don't want to live for -
I may be dream - ing or what -

T
A
B 4 4 5 7 4 0 2 7 7 7 7 7 6

2 2 3 5 2 0 2 5 5 5 5 5 4

B⁵ F^{#5} G⁵ D⁵ B⁵ D⁵ E⁵

- e - ver but I don't wan - na
- e - ver, watch - ing my life go

T
A
B 4 4 4 5 7 4 0 2 7 7 7 7 7 9

2 2 2 3 5 2 0 2 5 5 5 5 5 7

B⁵ F^{#5} G⁵ D⁵ B⁵ D⁵ C^{#5}

die.____ I may be dream - ing but what -
by.____ And I don't want to live for -

T
A
B 4 4 5 7 4 0 2 7 7 7 7 7 6

2 2 3 5 2 0 2 5 5 5 5 5 4

B⁵ F^{#5} G⁵ D⁵ B⁵ D⁵ E⁵

- e - ver, I live in - side a
- e - ver,

1.
D⁵ E⁵

T
A
B 4 4 4 5 7 4 0 2 7 7 7 7 7 9

2 2 2 3 5 2 0 2 5 5 5 5 5 7

2.
D⁵ E⁵ E⁵ D⁵ C^{#5} C⁵ A⁵

but I don't wan - na die.

Gtr. 3 (elec.)

w/bar
w/dist.

2
-2

Solo N.C.

A⁵

Gtr. 2 (elec.)

Gtr. 2 w/dist.
Gtr. 1 plays Fig. 1 (x4)

3 3 3

full

10 12 10 11 10 9 11 9 11 10 12 10 11

2

N.C.

A⁵

3 3 3

9 11 9 11 9 11 10 9 9 7 9 9 7 9 9 11

N.C.

A⁵

3 3 3 full 3 full 3 3 full full

TAB 16 14 16 16 14 16 16 14 16 14 17 16 14 16 16 14 17

N.C.

A⁵

3 3 3 3 3 3 full 3 3 3 3 3

TAB 17 17 17 17 17 17 14 17 14 16 14 16 14 16 14 14

N.C.

B⁵ N.C.

3 3 3 full 3 full 3 full 3 3

TAB 18 16 16 16 18 16 18 16 18 16 19 19 19 19 16 16 18 16 18 16

Gtr. 1

3 3 3 3 3 3

TAB 4 4 2 3 4 4 2 3 4 4 2 3 4 2 4 4 2 3 4 4 2 3

B⁵ N.C.

B⁵

3 3 3 3 3 3 full 3

TAB 18 18 16 16 18 16 16 16 16 16 16 16 16 18 16 18 18 16 19

3 3 3 3 3 3

TAB 4 4 2 3 4 4 2 3 4 4 2 3 4 4 2 3 4 4 2 3

C^{#5} G^{#5} A⁵ E⁵ C^{#5} E⁵ D⁵

die._____ I may be dream-ing but what -

TAB 6 4 6 4 7 5 9 7 6 4 2 4 9 7 9 7 9 7 7 5

C^{#5} G^{#5} A⁵ E⁵ C^{#5} E⁵ F^{#5}

- e - ver, I live in - side a

TAB 6 4 6 4 6 4 7 5 9 7 6 4 2 4 9 7 9 7 9 7 11 9

N.C. B⁵

lie._____

TAB 4 4 2 3 4 4 2 3 4 4 2 3 4 2 2

N.C. B⁵

Fig. 3

TAB 4 4 2 3 4 4 2 3 4 4 2 3 4 2 2

N.C. B⁵ N.C. B⁵

Don't want to live for -

Gtr. 1 plays Fig. 3 (x5)

full 1/4 1/4 1/4 1/4

19 18 16 16 16 16 18 18 18

Outro

N.C. B⁵ N.C. B⁵

- e - ver but I don't wan - na die. Don't want to live for -

full

7 6 12 11 12

N.C. B⁵ N.C. G^{#5}

- e - ver but I don't wan - na die.

full full full 3

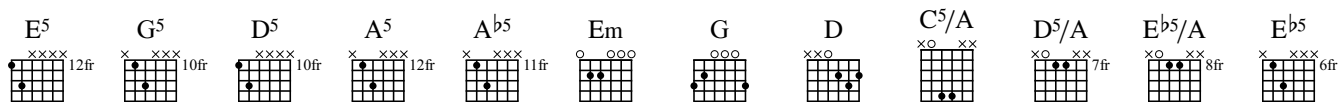
7 6 6 6 4-6 4 6 4 5 6 4

3 3

4 4 2 3 4 4 2 3 6 4

Loner

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone

Intro

♩ = 116

Gtr. 1
(elec.)

E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵

f w/dist.

T
A
B

14-14 12-12 12-10 12-12 14-14 12-10 12-12 12-14 12-10 14-14 12-10 12-12 12-14 12-10 14-14 12-12 14-14 13-12 11-10

E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵

1. He's just a
2. He hides him -

Fig. 1

T
A
B

14-14 12-12 12-10 12-12 14-14 12-10 12-12 12-14 12-10 14-14 12-10 12-12 12-14 12-10 14-14 12-12 14-14 13-12 11-10

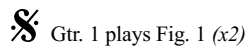
Gtr. 1 plays Fig. 1 (x2)

Verse E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵

lo-ner. He ne-ver says hel - lo. A friend to
- self a-way. His se-crets not re - vealed. As life just

E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵

no one. He's got no place to go. He don't look
pa-ses by he keeps him-self con - cealed. A so - li -



no - thing. No one to sym - pa - thize. All__ right now.__
 ne - ver solved. A pri - so - ner ex - iled. All__ right now.__
 live his life and just learn how to let go. All__ right yeah.__

N.C.

Treble clef, key signature of one sharp (F#), 4/4 time signature.
 The Rose Tree
 The melody is written on a single staff with a treble clef. The lyrics "The Rose Tree" are written below the staff. The melody consists of a series of eighth and quarter notes, ending with a double bar line and repeat dots. The guitar tablature is written below the staff, showing fret numbers for each note.

Bridge

Em

[illegible]

To Coda ⊕

The musical score consists of three staves. The top staff is a vocal melody in G major (one sharp) with lyrics underneath. Above the staff are chord markings: G, D, and Em. A dynamic marking of *f* appears above the final measure. The middle staff is a guitar accompaniment in G major, featuring eighth-note patterns in the right hand and bass notes in the left hand. The bottom staff shows the fretboard positions for the guitar, with numbers indicating fingerings for each string.

Vocal Lyrics:

A life_ less lived__ a - lone plays de - vil's ad - vo cate.____ Come on now.__
His own best friend_ but he's_ his own__worst e - ne my._

Guitar Fretboard Diagram:

Fret	6	5	4	3	2	1	0
E							
B							
G							
D							
A							
E							

C⁵/A A⁵ C⁵/A C⁵/A D⁵/A A⁵ C⁵/A E^b5/A D⁵/A
 Has he e-ver tried to be hap-py? Reached out from in-side.____ Some-

T
 A
 B

0 5 7 0 5 7 5 0 0 0 7 0 5 7 0 0 0 8 8 7 5 7 5 0 0 0 7 5 0

Fig. 2

N.C. D⁵ E⁵ N.C. E⁵ E^{b5} D⁵ N.C. D⁵ E⁵ N.C. D⁵ G⁵ E⁵

Don't des - cend. Don't des -

TAB: 0-0-3 0-5-0 7-9 5-7 0-0-3 0 9-7 8-6 7-5 0-0-3 0-5-0 7-9 5-7 0-0-3 0 7-5 7-9 5-7

N.C. D⁵ E⁵ N.C. E⁵ E^{b5} D⁵ N.C. D⁵ E⁵ N.C. D⁵ G⁵ E⁵

- cend. Don't des - cend. Don't des -

TAB: 0-0-3 0-5-0 7-9 5-7 0-0-3 0 9-7 8-6 7-5 0-0-3 0-5-0 7-9 5-7 0-0-3 0 7-5 7-9 5-7

Solo C⁵/A D⁵/A A⁵ C⁵/A E^{b5}/A D⁵/A C⁵/A D⁵/A C⁵/A A⁵ C⁵/A A⁵ C⁵/A

-cend.

Gtr. 2 (elec.)

Gtr. 2 w/dist. + flanger
Gtr. 1 plays Fig. 2 (x2)

TAB: 5 8 full 5-7 5-7-5 8 5 8 full 5-8 tr 5-7

C⁵/A D⁵/A A⁵ C⁵/A E^{b5}/A D⁵/A C⁵/A D⁵/A C⁵/A A⁵ C⁵/A A⁵ C⁵/A

TAB: 7-5-5-5-7 full 7 full 5-7 10-8-10 8-10-8-7-5-7-5 7-5-5-7 7-5-7-5 7-5 7-6-5-5-6-5 8-5

E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵

Gtr. 1 plays Fig. 1 (x4)

full

10 10 10-8 9 9

E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵

8 8 5 7 5 8 5 8 7 5 7 7 5 7

A⁵ A^{b5} G⁵ E⁵ G⁵ D⁵ E⁵ G⁵ D⁵ E⁵ D⁵

full full full full full full full

5 7 17 17 17 17 17 17 17 15 17 17 15 15

E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵ E⁵ G⁵ D⁵ E⁵

3 full full

15 15 17 16 17 12 14 12 12 15 12 15 12 15

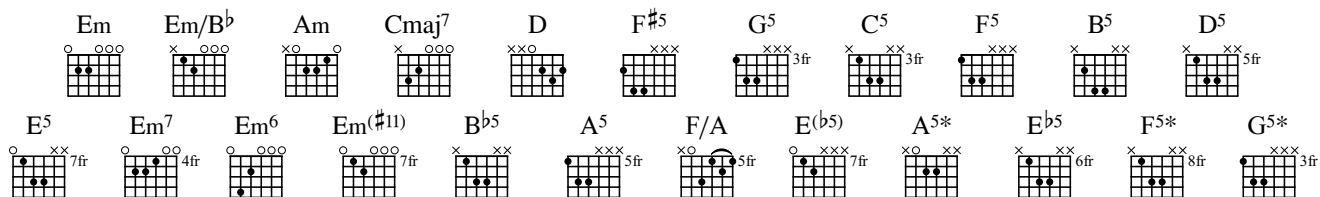
G⁵ D⁵ E⁵ D⁵ E⁵ G⁵ D⁵ E⁵ A⁵ A^{b5} G⁵

3 full full

15 12 15 14 12 (12) 14 12 12 12 14 12 14 14 12 14 12 12 14 14 12 14 13 12

Methademic

Words & Music by Tony Iommi, Terence Butler & John Osbourne



To match original recording, tune all guitars down 1 semitone

Intro

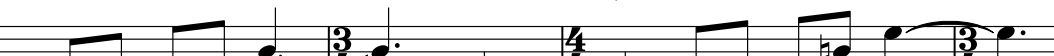
♩ = 155 (Freely)

Gtr. 1

(acous.

steel str.) Em

(acous. steel str.) Em



mf let ring...

Em/B \flat

[illegible][illegible]

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F#5 G5 C5 N.C.

TAB

4 5 5 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0

1. 2.

G5 F#5 F5 N.C. B5 C5 D5 E5

TAB

0 2 0 1 0 3 0 5 4 3 0 4 5 7 9 2 3 5 7 0

TAB

0

Verse Em Em7

1. The e - pi - de - mic from a cry - stal lie
2. Hal - lu - ci - nat - ing in a che - mi - cal hell

TAB

2 2 0 0 0 0 5 5 4 0 0 0

Em⁶ Em(^{#11})

puts you in su - per o - ver drive.
ain't my i - dea of hav - ing fun.

TAB 4 2 0 0 0 7 8 0 0 0

Em Em⁷

The me - tha - de - mic that is so hard to hide,
Syn - the - tic o - ver - load, you're un - der it's spell.

TAB 2 2 0 0 0 5 5 4 0 0 0

Em⁶ Em(^{#11}) E⁵

in - sane - ly star - ing with wide eyes.
Your su - per night - mare's just be - gun.

TAB 4 2 0 0 0 7 8 0 0 0 0

G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵

TAB 5 4 0 4 5 3 1 0 5 4 0 4 5 4 0 5 4 0 4 5 3 1 0

1.

G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵

2.

G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} A⁵


Chorus

F/A

D⁵G⁵A⁵

You try to stop, — but it con - trols — you. —
 (§) You live so fast you need more me - tha - de - mic cry - stal. —

F/A

D⁵C⁵A⁵

Your love af - fair — with it — won't last. —
 You ne - ver sleep — you just keep go - in'. —

F/A D⁵ G⁵ A⁵

You're on a su - i - ci - dal ride of self - des - truc - tion, —
 Just push the trig - ger on your hy - po - der - mic pis - tol. —

TAB

6 7 5 2
 0 0 0 5 0 3 0 0

To Coda ♢ N.C.

F/A G⁵ C⁵

and in the end — you're gon - na crash. — You live too fast. —
 Each time you're dy - ing with - out know - ing. — You live too fast.

TAB

6 3 5 3 7 0 5 5 0 0
 0 0 0 3 0 3 0 0 0 0

You live too fast. —

TAB

0 2 0 1 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0

E⁵

3. You

TAB

0 2 0 1 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0 9 9 7 0



Verse

— look just like — a dead man a - live, — los - ing the fight.

E(b5) A5*

TAB

8 7 0 2 2 0

— for sur - vi - val. You sit and wait —

N.C. E5

1/4

TAB

2 2 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0 9 9 7 0

— at hell's fie - ry gate, — wait - ing the de - vil's ar - ri -

E(b5) A5* N.C.

1/4

TAB

8 7 0 2 2 0 2 2 0 3 0

- val. Ha, ha, ha. —

D.S. al Coda

3

TAB

0 2 0 1 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0 0 2 0 1 0 3 0 2 2 0

⦿ Coda

N.C. G⁵ A⁵ E⁵

You live too fast..

TAB 7 6 5 7 6 5 0 7 6 5 7 6 5 0 7 6 5 7 6 5 3 7 5 0 0 9 7 0

N.C. G⁵ D⁵ E^{b5} D⁵ N.C.

Gtr. 3 (elec.) w/dist.

TAB 7 6 5 7 6 5 0 7 6 5 7 6 5 0 7 6 5 7 6 5 3 7 5 (7) (5) 8 7 6 5 6

TAB 15

Solo D⁵ F^{5*} D⁵ C⁵ D⁵ N.C.

TAB 5 6 5 6 5 8 6 5 6 5 6 5 8 7 5 10 8 7 5 5 3 7 5 8 6

TAB 15 15 15 13 15 13 15 15 13 15 13 15 13 15 (15)

D⁵ C⁵ B^{b5} C⁵ N.C.

TAB

5 6 5 6 5 8 6 5 6 5 6 5 8 7 5 7 5 3 1 3 6

10 13 10 10 10 12 12 10 12 12 10 12 12 10 12 10 10 12 10 8 10 8 10

D⁵ G^{5*} F*

TAB

5 6 5 6 5 8 6 5 6 5 6 5 8 7 5 12 10 10 8

8 10 10 8 10 12 10 12 12 10 12 12 12 12 12

G^{5*} F* N.C. A⁵

TAB

12 10 10 8 6 5 6 5 6 5 8 6 5 6 5 6 5 8 7 5 10 12 10

12 10 10 10 10 12 10 12 10

C⁵ B⁵ F⁵ E⁵

TAB 5 3 4 2 3 1 0

G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵

TAB 5 4 0 4 5 3 0 5 4 0 4 5 4 0 5 4 0 4 5 3 0 5 4 0 4 5 4 0

Outro G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵

What's the point? It's kill - ing you with - out
I can tell you've sold your soul and hell

TAB 5 4 0 4 5 3 0 5 4 0 4 5 4 0 5 4 0 4 5 3 0 5 4 0 4 5 4 0

G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵

— you e - ven know - ing.
— is where you're go - ing. (2°) Ha, ha, ha, — I'll

TAB 5 4 0 4 5 4 0 5 4 0 4 5 3 0 5 4 0 4 5 4 0

1. G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ 2. G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} N.C.

see you there.

E⁵

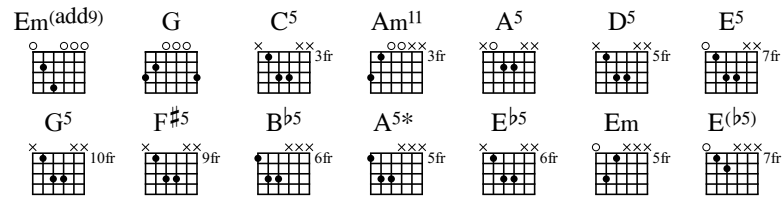
G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ B^{b5} E⁵

1-6. 7.

G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵ G⁵ F^{#5} E⁵ F^{#5} G⁵ F^{#5} E⁵

Pariah

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone

Intro

Gtr. 1 (elec.) $\text{♩} = 110$

1, 2.

Em(add9) G C5 Am11

mf let ring...
w/slight crunch tone + chorus

TAB: 0 2 4 0 | 3 2 0 0 | 3 5 5 5 (0) | 5 3 0 3

3.

A5 N.C.

ff w/dist.

TAB: 2 2 0 | 0 7 6 5 7 5 7 6 5 0 3 0 3 0 0

1. 2.

TAB: 0 7 6 5 7 5 7 6 5 0 3 0 3 0 3 0 0 7 5 9 7 | 3 0 3 0

D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ B^{b5} A^{5*} G⁵

f Fig. 1

T
A
B 7 9 12 11 7 9 7 9 12 11 7 9 8 7 5 6 5 3

D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵

1. Pa - ri - ah from so -

T
A
B 7 9 12 11 7 9 7 9 12 11 7 9

Gtr. 1 plays Fig. 1

Verse

D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ B^{b5} A^{5*} G⁵

-ci - e - ty, — ad - dic - ted to so - bri - e - ty. — A pro - duct of a

2^o vocal tacet

D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵

vir - gin birth, an - oth - er god on earth... Yes that's your fan - ta - sy. —

2. You say that you can
3. An an - gel or the

Gtr. 1 plays Fig. 1

D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ B^{b5} A^{5*} G⁵

read my mind... Be care - ful of what you might find... You think that you can
An - ti - christ, a sym - bol of your own de - vice... Pa - the - tic in your

D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵ D⁵ E⁵ G⁵ F^{#5} D⁵ E⁵

be like me, — and see what my eyes see, — but you're no friend. of mine...
own — sad way. You're just one pill a - way — from ta - king my — ad - vice...

Pre chorus

N.C. D⁵ N.C.

Do you be - lieve__ ev - 'ry word I__ say?__
Do you be - lieve__ ev - 'ry word I__ say?__

T
A
B

5 7 6 7 8 10 9 3 7 5 7 5 7 5 7 5 7 5 7 5 0 3 0 3 0 3

Make your own truth and get out of my way.
 Make up your mind and get out of my way.
 I'm your pa-ri-ah

Chorus

N.C.

- ah, for your de - si -

ff

1/4 1/4 1/4

TAB

0 7 6 5 5 7 6 5 0 3 0 3 0 0 0 0 7 6 5 5 7 6 5 0 3 0

12-12
12-12
12-12

re. Ain't no mes - si - ah,

TAB

3 0 3 0 0 7 5 9 7 0 7 6 5 5 7 6 5 0 3 0 3 0 0

12 12 12 12

1. 2.

just your pa - ri - ah. - ah.

mf let ring...
w/clean tone + chorus
Fig. 2

TAB

0 7 6 5 7 5 7 6 5 0 3 0 3 0 3 0 3 0 3 0

Em E(b5) Em E(b5)

0 7 5 0 6 7 6 7 9 0 7 5 0 6 7 6 6 9

Gtr. 1 plays Fig. 2 (x2)

Bridge 1

Em E(b5) Em E(b5)

Do you be-lieve that I'm from Hea - ven?_ That I des - cen - ded from the sky?_

Em E(b5) Em E(b5)

The gra - ven i - mage of a pseu - do i - con, to wor - ship me on high._

Bridge 2

N.C. C⁵ N.C. A⁵ N.C.

I'm not your sa - viour. I got no wings to fly._

ff w/dist.

TAB

0 2 3 5 3 0 2 3 2 0 2 0 3 0 2 3

C⁵ N.C. A⁵

Just your pa - ri - ah, don't look to me when your life is o - ver.

TAB: 5 3 0 2 3 2 0

Solo
Gtr. 2 (elec.)

Em(add9) G C⁵ Am¹¹

w/dist. full

TAB: 0 7-9-10 7-9-9-12 12 12-12-14 12 14 12-14-12-11 12 14-14

Gtr. 1

let ring...
w/slight crunch tone + chorus
Fig. 3

TAB: 0 2 4 0 0 3 2 0 0 3 5 5 5 (0) 5 3 0 0 3

Em(add9) G C⁵

Gtr. 1 plays Fig. 3 (x3) full

TAB: 15 15 12-15-12 15-14-12 14 12 12-14-12

Am¹¹ Em(add9) G

TAB: 11 12 14 14-12 14-12-10-10-14 12-10 12 10-12 9 10-12-14 12-14 12-11-12 11-12-11

C⁵ Am¹¹ Em(add9)

3

full full

14 11 12 14 12 15 15 12 14 15 14 12 15 12 15 15 12 15

G C⁵ A⁵

Gtr. 1 *cont. in stave.*

3

12 11 14 11 12 14 12 14 12 12 7 9 7 5 7 5 7 5 4 5 7 9 7 (7)

Chorus

Gtr. 1 N.C.

ff

1/4 1/4

0 7 6 5 7 5 7 6 5 0 3 0 3 0 0 12 12 12 12

1/4 1/4 1/4

0 7 6 5 7 5 7 6 5 0 3 0 3 0 3 0 0 7 9 7

I'm your pa - ri - ah,

1/4 1/4

0 7 6 5 7 5 7 6 5 0 3 0 3 0 0 12 12 12 12

for your de - si - re.

TAB

0 7 6 5 7 5 7 6 5 0 3 0 3 0 3 0 0 7 5 9 7

Ain't no mes - si - ah,

TAB

0 7 6 5 7 5 7 6 5 0 3 0 3 0 0 12 12 12 12

just your pa - ri - ah. Ain't no mes - si -

TAB

0 7 6 5 7 5 7 6 5 0 3 0 3 0 3 0 0 7 5 9 7 0 7 6 5 7 5 7 6 5 0 3 0

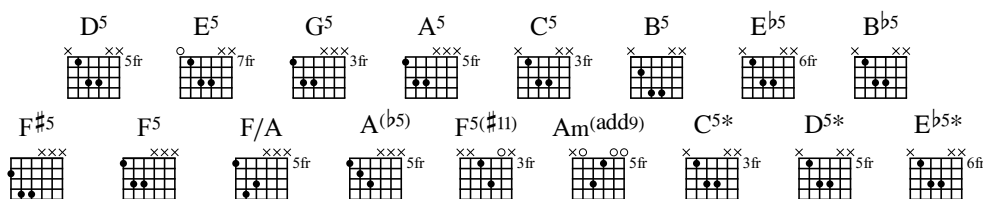
- ah, just your pa - ri - ah.

TAB

3 0 0 12 12 12 12 0 7 6 5 7 5 7 6 5 0 3 0 3 0 3 0

Peace Of Mind

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down one semitone

Intro

$\text{♩} = 130$

Gtr. 1
(elec.)

Chords: D⁵ E⁵ G⁵ N.C. G⁵ N.C. D⁵ E⁵ N.C. G⁵ A⁵

f w/dist. P.M. -----| P.M. ---| P.M. -----|

TAB: T A B 7 9 9 9 12 5 7 7 7 10 0 0 0 3 0 0 7 9 9 9 9 5 7 7 7 7 0 0 0 3 5 7 5

Chords: D⁵ E⁵ G⁵ N.C. G⁵ N.C. C⁵ B⁵ D⁵ B⁵ D⁵

1. I wish some -

P.M. -----| P.M. ---|

TAB: T A B 7 9 9 9 12 5 7 7 7 10 0 0 0 3 0 0 5 3 4 7 4 7 4 7 5 2 5 4 7 5

Verse

Chords: D⁵ E⁵ G⁵ N.C. G⁵ N.C. D⁵ E⁵ N.C. G⁵ A⁵

-bo - dy - would emp - ty my head. I am so
(2.) he - ro. Who's gon - na save you? I'll just say

P.M. -----| P.M. ---| P.M. -----|

TAB: T A B 7 9 9 9 12 5 7 7 7 10 0 0 0 3 0 0 7 9 9 9 9 5 7 7 7 7 0 0 0 3 5 7 5

D⁵ E⁵ G⁵ N.C. G⁵ N.C. D⁵ E⁵ N.C. G⁵ A⁵

sor - ry____ for the things that I've said.____ This hope - less
hi____ as I'm pass - ing right through.____ I ain't that

P.M. -----| P.M. ---| P.M. -----|

T
A B 7 9 9 9 12 0 0 0 5 0 0 7 9 9 9 9 0 0 0 5 5 7 3 5

D⁵ E⁵ G⁵ N.C. G⁵ N.C. D⁵ E⁵ N.C. G⁵ A⁵

feel - ing____ that's... li - ving in - side.____ I'm just a
cra - zy,____ I'm on - ly here for the ride.____ So please for -

P.M. -----| P.M. ---| P.M. -----|

T
A B 7 9 9 9 12 0 0 0 5 0 0 7 9 9 9 9 0 0 0 5 5 7 3 5

D⁵ E⁵ G⁵ N.C. G⁵ N.C. C⁵ B⁵ D⁵

lone - ly soul who's try - ing to find____ some peace of
-give me while I'm try - ing to find____ some peace of

P.M. -----| P.M. ---|

T
A B 7 9 9 9 12 0 0 0 5 0 0 5 3 4 7 5

1.

D⁵ E⁵ G⁵ N.C. G⁵ N.C. D⁵ E⁵ N.C. G⁵ A⁵

mind.____

P.M. -----| P.M. ---| P.M. -----|

T
A B 7 9 9 9 12 0 0 0 5 0 0 7 9 9 9 9 0 0 0 5 5 7 3 5

D⁵ E⁵ G⁵ N.C. G⁵ N.C. C⁵ E⁵ E^{b5} D⁵

2. I ain't no

P.M. -----| P.M. ----|

T A B 7 9 9 9 12 5 5 5 9 8 7 7 5 5

2. C⁵ B⁵ G⁵ B⁵ B^{b5} C⁵ B⁵ G⁵ B⁵ B^{b5} C⁵ B⁵ G⁵

mind...

T A B 5 4 5 4 3 1 5 4 5 4 3 1 5 4 5

B⁵ B^{b5} C⁵ B⁵ B^{b5} G⁵ F^{#5} F⁵ E⁵ B⁵ C⁵ F⁵

T A B 4 3 5 4 3 5 4 3 0 2 0 4 5 3

E⁵ B⁵ C⁵ F⁵ E⁵ B⁵ C⁵ F⁵

T A B 3 3 3 2 0 2 0 4 5 3 3 3 3 5 0 2 0 4 5 3

[illegible][illegible]

Chorus

It looks like I don't stand a chance.

F5(#11) E5 C5*
 or is this just the cir - cum - stance.
 T
 A 2/3 5 0 5 0 0 5 0 5 0 5 0
 B 7 7 7 7 7 7 7 7 7 7 7 7 10 8

The musical score consists of two staves. The top staff is a treble clef staff with notes and accidentals. The bottom staff is a bass staff with tablature. The tablature includes fret numbers and a circular diagram showing a transition between frets 10 and 11.

Chord symbols above the treble staff: E \flat 5*, D5*, C5*, A5, C5*, D5*.

Tablature notation below the bass staff:

T
A
B

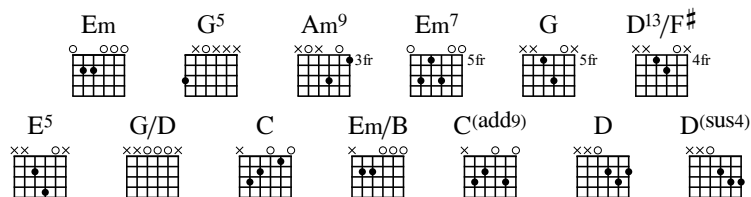
12 10 12 10 12 10 7 10 12

10 10 11 10 8 5 8 10

A circular diagram shows a transition between frets 10 and 11, with a slash indicating a change in the string.

Words & Music by Tony Iommi, John Osbourne & Terrence Butler

Words & Music by Tony Iommi, John Osbourne & Terrence Butler



To match original recording, tune all guitars down 1 semitone.

♩ = 64

Gtr. 1
(acous.
steel str.)

Verse

[illegible]

Am⁹ Em⁷

The pup - pets fall - ing to the ground.____
 The ans - wers bu - ried un - der - ground.____

TAB

0 3 0 3 0 3 0 5 0 7 7 7 5 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 7 5 4 5 4

10 9 7 5 7 5

Am⁹ Em⁷

The love____ I feel as I fly end - less - ly through space.____ Lost in
 The love____ I feel as I fly end - less - ly through space.____ Lost in

TAB

0 3 0 3 0 3 0 5 0 7 7 7 5 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 7 5 4 5 4

10 (9) 9 7 5 7 5

Outro

C(add9) D D(sus4) D D(sus4) D

soon_ the_ bomb - er's_ moon will_ show_ us_

TAB 1 0 2 3 2 3

C(add9) D D(sus4) D D(sus4) D

light_ and as_ we crash we'll_ pray_ and_

TAB 1 0 2 3 2 3 0

C(add9) D D(sus4) D D(sus4) D Em

kiss and_ say_ good - night. Good - night.

TAB 0 1 0 2 3 2 0 0 0 2 0

Em G⁵ Em

Gtr. 1 plays Fig. 1 (x8)

TAB 12 11 7 9 12 14 7 9 8 10 8 9 7 9 7 6 7 6 7 9 7 5

G⁵ Em

TAB 7 7 5 7 9 7 7 10 10 12 9 9 10 7 7 9 7 7 7

Em G⁵

TAB 9 7 9 7 5 7 7 7 7 7 4 5 7

Em G⁵

TAB 15 12 15 14 12 15 12 14 12 11 14 11 12 7 9 7 9 7 9 7 5 7 8 4 5 7 4 5 4

Em G⁵ Em

TAB 5 4 7 5 4 7 5 7 4 5 7 4 5 7 4 5 7 10

G⁵ Em G⁵ Em

Gtr. 1

TAB 7 9 8 7 10 8 7 9 9 8 10 8 10 8 7 9 7 9 7 9 10 7